

author: **Jim-Bob Burgess**

subject: **Triskadekaphobes begone**

This quasi-szine is produced by:

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A quasi-szine is differentiated from a szine mostly in that it is free for the asking. If you want to continue to see this then just tell me, otherwise I may drop you on whim. My USOS publication *Yes, Virginia, there is a Santa Claus* is available by subscription for \$.25/issue or I'm willing to negotiate all-for-all trades. My standby list consists of Brad Wilson and Kathy Byrne. More help is needed. Standbys for Spy Dip, when they are called, will receive a complete packet of the information provided to the player of that country since the beginning of the game. Once a player has been called, he or she will, of course, only be eligible to take over that country (if the original player returns).

## Record Review Section

First, a correction. A few issues back, SLUDGE mentioned a purchase of a cassette of singles by The Cure. I thought he was talking about 1984's "Japanese Whispers" album, featuring their "middle period" singles. I've now seen that they have a new "Greatest Hits" cassette in the stores and my Boob-Brain has gathered that this is the one that SLUDGE refers to. SLUDGE complained that it was boring and sounded old and I'm not surprised. The whole second side of the cassette (it's a full size 90 minute cassette) consists of moody B-Sides. Most of them deserve to remain anonymous, though it's nice they filled out the cassette. Side 1 is a good compilation of their best music (good to hear "Boys Don't Cry" and "Jumping Someone Else's Train" again) and I recommend it to those who know the Cure only by "Close To Me". The cassette's called *Standing On A Beach - The Singles*. Are we all straight now? I know all of us long time Cure fans are quite shocked at how so many of the old British bands are discovering sudden fame these days. A partial list would include Simple Minds, New Order, The Psychedelic Furs, and Echo and the Bunnymen. Hmmmm, they all seem to have made it by getting themselves included on a movie soundtrack album, that's the secret! I understand that only the percussive beginning of "Shellshock" finds its way into *Pretty In Pink* though, so you don't have to be in the movie, just on the soundtrack album.

By the way, I borrowed the cassette from my friend Paul along with the new Smiths album. I'm going to throw some first impressions out here and we'll see what kind of a review it makes. It's called *The Queen is Dead* and the title cut was to me the least impressive song on the album. There's a heavy Joy Division "Beat of Doom" in there that is only partially relieved by some organ work and tambourines at the end. Unimpressive...but there's a great deal that is much more. "Some Girls Are Bigger Than Others" will make a great single. Pretty chorus, flip-flopping juxtaposition of mothers and girls that draws you into the song lyrically, but doesn't go much of anywhere. In short, a great radio song. The guitar work sounds very much like Mark Knopfler on, say, "Sultans of Swing", but Morrissey's vocals make it stand apart. My bet is on this one for most radio play.

"Bigmouth Strikes Again" is another possibility. An insistent guitar jangle won't let you go and they even resort to the "whoo, whoo" school of background vocals, lush production. For my money, a better song than "Some Girls". There are two extremely pleasant songs that continue the sweetened sound to this album. "The Boy With the Thorn in his Side" has some Lounge Lizard-like swoops that one associates with the crassest kind of pop, but the melody is so beautiful that you find yourself ignoring all that. "There is a Light That Never Goes Out" takes the prize for layered construction with violins, flutes, and crystal clear acoustic guitar work. It's a soft ballad about loneliness and the protectiveness of home.

Some harder rocking numbers are thrown in too. "Vicar in a Tutu" puts a southern rock beat together with the Morrissey voice and comes out just plain weird. Weirder still is "Cemetery Gates" that insistently takes us back and forth from ballad to rocker with the best nonsense lyrics I've heard in a while (that's not to say they couldn't be deciphered, but that's what they sound like). Overall, the lyrics are much more subtle and less strident than the *Meat is Murder* material. They don't beat you over the head with pacifism and vegetarianism this time around and the music is more enjoyable for it. Speaking of lyrics, I couldn't get away without a few comments on "Frankly, Mr. Shankly". "Shankly" is positively insipid and I think it must be a parody. It sets off the worn out "I want to go down in musical (celluloid) history" theme against the corroding soul and yearning to live free. I hope I threw out some kind of basis for comparison. Other opinions anyone?

## Concert and Party Review Section

A few things to talk about here...The Pogues were great, as usual. By all means treat yourself to an evening with them, if they come your way on their current tour. We also had a party...played mostly old tapes that was surprisingly good. The weather was OK (not too hot and humid) and we managed to get a pretty good crowd together. In any case, it was an excuse for a great night of pogoing. Speaking of that, the Pogues generated a fair bit of slamming, much more than on their last visit. I don't think they fall in any sort of "hard-core" category, but I thought I'd warn you. We managed to stay out of the way. I'm a little depressed at the moment because this week a whole slew of good bands came through and I didn't make it out to see any of them, so I don't feel much like talking about the Pogues in detail. The following acts hit Providence, all in a short stretch of days: Guadalcanal Diary, Let's Active, The Suburbs, Joe Jackson, Cactus World News, Rain Parade, Smithereens, David Lindley, True Believers, and a Jazz Festival featuring Wynton Marsalis and Sarah Vaughan. And that's only the ones I wanted to see! (such acts as Donovan, the Monkees, Joan Baez, Specimen, Starship, the Moody Blues, and Eddie Murphy also came through in the same stretch). The good new music concentration was a result of some kind of convention in New York recently, but in any case I was so torn, I didn't go see any of them!! I'm crushed...I can't wait until I start my new job in September and have some money. I think the only way to stop this is to jump into the letters.

## Letter Column Section

*Letters to this column are always welcome on almost any subject. The editor reserves the right to edit to keep the content to subjects he is interested in. My intent in focusing on music is to give light to the obscure, but you're welcome to try me on anything. Just as I was starting to feel like a hobby old fart, I come up with a big boo-boo that makes me feel like a novice...*

Dear Jim,

Being an "old timer" in the hobby I have to comment on your answer to Fred Hyatt about the 'Gunboat' name origin. I doubt that Mark Luedi was even in the hobby when the term 'Gunboat' first started being used. Len Lakofka used the term in 1975 at Dipcon in Chicago. He said (if my memory is correct) that he got it from Walt Buchanan. So the term has been around for quite some time. Since I don't know for certain who first used it I haven't written Fred, but I'm sure Luedi wasn't around 12 years ago.

Yours, Lee Kendter

*Whoops...the term was new to me as of Pudgecon I in 1982. Oh well, I blew that one. Let me go to Mark Luedi next:*

Dear Jim-Bob,

Good to see TBR again. I found that I'd misplaced #23 and just hadn't uncovered it. In a way, it had never gotten to me. I had started writing a lengthy letter about my adventures in purchasing a CD player, but it's kind of died from lack of attention. Your desert island scenario provided a bit of preparation for the acquisition of CDs with the additional wrench (tossed in the proverbial gears) of availability of certain titles. My collection at this point spans eight titles, including the new Peter Gabriel, which I would consider his best album so far with the possible exception exception of his 3rd (Games Without Frontiers, Biko, etc.). If anything, "Sledgehammer" is the exception rather than the rule musically, a number of the songs are mellower and slower, discarding the claustrophobia of *Security*. Am eyeing *Sparkle in the Rain* as a CD purchase. Will inform.

Best, Mark

P.S. I might be interested in a bourse or the Spy Dip game.

P.P.S. re:Gunboat, I did what?!

*OK, OK, I get the picture. After I see how this game goes, I'll start another game of Spy Dip and that will definitely have a Bourse. I now have two potential Bourse players. I suppose there is still time to get a Bourse started for this first one if a few more people are interested. Anyway, thanks for the card. I won't be able to fit a CD player into my budget for awhile yet, but I'd be interested to hear what you think of yours. Next up I have letters from my two favorite British correspondents, though one is a mite transplanted...here's Simon Billenness:*

Dear Jim,

I couldn't help noticing you and Brian Dolton discussing the Au Pairs. I have a copy of "Playing with a Different Sex" which, unfortunately, I had to leave in Britain. I'm afraid I wasn't particularly impressed by the album. They did produce a second one which was ripped to shreds by Paul Morley in the NME and which sank without trace. ((oh well, thanks for the story anyway...))

The best mixture of feminism and rock I've come across so far comes from that hive of activity: Minneapolis. Yes, I'm talking about the Têtes Noires. They came to Albany last summer and not only was I fortunate enough to see them live, I also had a quick interview and picked up a copy of their E.P. The record is very difficult to describe but I shall try anyway. The Têtes is fairly conventional; the originality lies in their themes. The track "Lucky Girl" is on the surface a pleasant, jingly song which sounds somewhat like the Bangles, however if you listen closely to the lyrics, you'll discover the song's subtle feminism. That's why I prefer the Têtes to the Au Pairs. Their music has much more flair and complements the subtle rapier-like feminism in their lyrics. The Au Pairs were just too blatant and harsh. ((I'll bet you like the latest Smiths release better than the

last for the same reason, see my review up top. Good analysis of the Têtes, I've never managed to find their E.P., but Scott and Frauke rave about them too, so...another addition to the list.))

I was going to talk more about music but I seem to have misplaced all my Boob Reports. I shall simply content myself with congratulating you on your two deserved high placings in the Runestone Poll. I admit that I gave *The Boob Report* an 8.

Yours, Simon

*Other than the cryptic headline, I shall say what I have to say about the Runestone to Conrad in Costaguana. Thanks for your support though. I'd be happy to send you back issues, you could look them over and then mail them out in that other service of yours...what do you call it? How is it doing anyway? I've begun to get some feelers from people who heard of me through you. Now to Brian Dolton:*

Well hi there Jim,

Two Boob Reports in rapid succession - dammit, boy, yuh can't just churn a zine out every two weeks, it jest ain't done. You know how to make a poor transatlantic guy get all guilt-ridden, I tell you. ((Tough titties. A guy over here named John Michalski used to put out a szine called *Brutus Bulletin* that came out on a schedule pretty damn close to this rag's. I just happen to think a letter column works better with quick turnaround. And, by the way, I come out twice a month, not every two weeks...so there.))

XTC on the stereo, with "Mummer" - as far as I know, they've done nothing since, which is getting on for three years. As for touring, I really don't know; I can't say I recall seeing any mention of them performing live for ages. But I'm not the most in touch person around, without a doubt. Changed in style a lot from the early days, in terms of music, ((all the good ones have, except perhaps the Stones)) but their lyrics remain eccentric, cynical and clever (for some while they suffered with the title of "cleverest pop band in the UK", which is the sort of thing that must be hell to have hung around your neck). I've only got "White Music" and "Mummer", but I'm familiar with plenty of their other songs, and still want to get "English Settlement" (but only if I can pick up the full double album - a single LP version appears to exist, with a few tracks missing and the rest crammed together). ((Yup, the stripped down version was produced for the US market, I have the double though and you're right, it's very much worth it.)) "Making Plans for Nigel" remains one of my favourite singles, and "Generals and Majors" and "Towers of London" from the same period were pretty fine, too. Nice band.

I've heard some more Shriekback, courtesy of Marc Gascoigne who has taped loads of stuff for me, mainly obscure and mainly (so far) pretty ace. "Hammerheads" is perhaps too similar in structure to "Nemesis" but contains wonderfully silly lines - Daleks of God indeed! ((exterminate... exterminate... exterminate...)) - while "All Lined Up" is more

restrained but infectious. I could get to like this band a lot, and I'm glad to hear they're getting US airplay - they seem to have faded out of sight over here. I plan on getting both *Jam Science* and *Oil and Gold*, when I have some cash to spare, but then I plan on getting lots of things and don't always make it.

Sorry you took offence to my comments on Boston bands, by the way; I was only really going by the comments that had been made in *TBR* 23 or wherever. ((No problem...)) Certainly I didn't know the Del Fuegos were from Boston, and I did like their single "I Still Want You". I also recall that Andy Kershaw, a radio 1 DJ with an interest in US guitar-based bands such as the Long Riders (or Ryders, I can't remember) ((it's the Ryders)) and Green on Red and Los Lobos has popped over to Boston a couple of times. So maybe I was wrong after all (big of me to admit the possibility, eh?).

Caught the Woodentops yet? ((Regretfully, no, they don't do the song "Apology Accepted" do they? I really want to know who that one's by)) Do. I think you'll like them; I really want to catch them live. Talking of live, I've been to a couple of gigs lately, first in ages. One was a University bash with a whole host of bands, all playing at the same time in various bits of the place. I caught Pete Shelley (he of The Buzzcocks, a fine early punk band), who was pretty good; the new LP "Pete Shelley and the Sea" looks worth picking up, ((You sure? I'm a bit wary of Shelley since his last two albums have consisted of one decent dance hit ("Homosapien" and "Telephone Operator") and a pile of boring filler, let me know if you think "Sea" is an exception)) The Housemartins (who I saw two years ago when they were an unknown duo - they've just hit big chart success and are still great fun, infectious, silly, cheerful stuff with some good harmony vocals and strumming guitars) and the charmingly named We've got a Fuzzbox And We're Going To Use It. I don't know if word of them has percolated over the pond yet. They've gained a cult following in this country; four girls who can't play but have a great deal of enthusiasm. They massacre a variety of songs (though they do have one very good one, "Rules and Regulations") and in the cold light of day they're dire, but in the right concert venue when you're in a silly mood they're all right. They won't last long, though, I suspect; currently much mentioned in the music press here, but in a year or so I should think they'll be forgotten.

The other gig was a local one in Cambridge with a bunch of strange guys billing themselves "The Mysterious Elephant Band" - apparently known locally as something else but not playing their usual set. Very odd - some really infectious rhythms but a vocalist who sounded like a reject from psychedelia and a little too uncontrolled...hard to describe. They ended up, though, as a full six-piece playing some wickedly tight slightly latin-influenced rock, and got a fair few people (those who had lasted through the earlier weirdness) moving, me included. Reaffirmed my faith in local music - better go to see some here in Leicester. ((there's no ice in Leicester, right? Ugh, I'll

*bet you've heard that one a million times.))*

Looks like that's about all there's room for. Don't talk about the Bears vs. Cowboys game. It's a sell-out - I tried to get tickets, hell, I know lots who tried to get tickets. Didn't make it. Grrrrr. You bastards get the chance to watch it on TV, live; all we get is a few highlights next day. I'm less than impressed...but it will make people realise how popular the game's become over here. Ah, no more room!

Keep the faith, Brian

*Yawn, it's only an exhibition game. I probably won't even watch. Seriously though, we have a "blackout" rule over here that only blacks out games when they aren't sold out. What's the point in keeping it off TV if all the tickets are sold? Some owners complain that they lose concession and parking revenue when fans stay home when the weather's bad to watch "sold out" games in empty stadiums on TV, but it seems in this case they are making an especially big mistake. I thought the point was to raise overall British consciousness on the game. Less than 100,000 fans can see the game live, so while the local interest is high it makes a great deal of sense to broadcast the game live to everyone else. Any chance they'll change their minds? A late arrival from Mark Luedi will finish us off for now:*

Dear Jim-Bob,

In my previous postcard, I neglected to admonish you for another in a long series of stapleless zines.

*Personal Note to You:*

Now I don't want to run into the inconvenience and potentially aggravating circumstances which may result from this practice, other than to remind you that it could lead to serious litigation and other discomfitures. As a matter of fact, Pete Gaughan used to resort to this practice and was forced to drop out of college and start peddling books. *((not any more...good luck, Pete))* There was another publisher who often did this, also, but his fate has been to be abolished from memory. So do not take the Society Against Staple-less Szines (SASS) lightly, or bad things might happen to you, too. (Perhaps locking you in a room with piped music (Barry Manilow, Crystal Gayle, Muzak, or AC/DC, etc.)). *((at least you spell szine right, with the other spellings one might be tempted to pronounce it "z-I-ne" like certain nameless Eastern types do))* Hope this settles things!

Cheers, Mark

*The only thing it settles is that the surest way to attract criticism for something is to give it away for free... I know you don't care, but I'm running a game here and getting the szine out in the mail has some priority. I'd have to wait an extra day to wait for staples. Just for complaining, this issue goes out to EVERYONE without staples. Take that. (hee, hee, hee, that'll show him...) A last note...I couldn't do it to the rest of you. It hardly seems fair that you should suffer just because of Luedi. It will take a bit longer, but I'll staple them...grrrrrrrrrrrr.*

**THE FREE LUNCH GAME: 1984HL**

headlines of the day:

**TURKS SINK THE KNIFE DEEP INTO THE AUSTRIAN HEARTLAND, DO THEY NEED MORE FLEETS TO HOLD THE LINE?**

**RUSSIANS HINT THAT SLUDGE MAY BE THROWING HIMSELF TO THE FROGS, BUT THAT HAS NO EFFECT ON THE BEAR'S SINISTER PLAN...CAN HE PULL IT OFF?**

**MEANWHILE, THE FRENCH CALMLY MARCH FORWARD**

*Fall 1908*

**RUSSIA**(Oaklyn): a war-MOS, a SEV S a war-mos, a *lun-stp* (d r:pru,otb).  
**FRANCE**(Henry): f nap-ION, a *MUN-boh*, f ADR S f nap-ion, f TYN S f nap-ion, a pru-WAR, a *SIL-mun*, a *ROM-ven*, f APU S f nap-ion, f TUN S f nap-ion, a PIE S a rom-ven, a *VEN-tyo*,  
**AUSTRIA**(Ozog): a VIE S a tri-tyo, a *tri-tyo* (d r:bud,otb), a *TYO-boh*.  
**ENGLAND**(Olsen): f BOT C a fin-lvn, a nwy-FIN, f BAR h, f BAL S a fin-lvn, a bel-RUH, a DEN h, a STP S a mos, f NTH h, a fin-LVN, a *mos S FRENCH a pru-war* (d r:ukr,otb).  
**TURKEY**(Gaughan): f *ion h* (d r:alb,otb), f AEG S f ion, a gal-RUM, a alb-TRI, a SER S a alb-tri, f GRE S f ion, f EAS S f ion.

*Supply Center Chart*

<b>RUSSIA:</b>	2 cntrs - mos,sev	(has 2 or 3, even (r:otb) or rem 1 (r:pru))
<b>FRANCE:</b>	12 cntrs - bre,par,mar,spa,por,ber,ven,mun,tun,rom,nap,war	(has 11, bld 1)
<b>AUSTRIA:</b>	2 cntrs - vie,bud	(has 2 or 3, even (r:otb) or rem 1 (r:bud))
<b>ENGLAND:</b>	10 cntrs - edi,lvp,lon,hol,den,swe,bel,nwy,kie,stp	(has 9 or 10, bld 1 (r:otb) or even (r:ukr))
<b>TURKEY:</b>	8 cntrs - ank,con,smy,bul,gre,rum,ser,tri	(has 6 or 7, bld 2 (r:otb) or bld 1 (r:alb)) (total=34 cntrs)

**THE DUE DATE FOR WINTER 1908 IS JULY 31ST, 1986**  
**THE DUE DATE FOR SPRING 1909 IS AUGUST 21ST, 1986**

*Addresses of the Participants*

**RUSSIA:** Bernie Oaklyn, 13412 Brackley Terrace, Silver Spring, MD 20904-3225, (301) 384-3557  
**FRANCE:** Ed Henry, 31507 106th Pl. SE, #S207, Auburn, WA 98002, (206) 939-0128  
**AUSTRIA:** Eric Ozog, 1526 N. Lawler Avenue, Chicago, IL 60651, (312) 237-4650  
**ENGLAND:** Bob Olsen, 6818 Winterberry Circle, Wichita, KS 67226, (316) 686-7935  
**TURKEY:** Peter J. Gaughan IV, 3121 E. Park Row #165, Arlington, TX 76010, (817) 633-3208  
**GM:** Jim Burgess, 100 Holden Street, Providence, RI 02908 (401) 351-0287

*Game Notes:*

1) The map is again on a separate sheet since it doesn't seem to fit elsewhere.

2) The much feared ENGLISH-FRENCH draw has been rejected. Instead an EFT has been substituted. A failure to vote may be hazardous to your health, but it won't end the game.

*Press:*

(PARIS-CONSTANTINOPLE): Ya' missed the ring! Oh, well...

(PARIS-VIENNA): I'd like to *welcome* you to my beautiful Venetian playground. All this sneakiness makes me nervous. ((*Awwww*, come on, you wouldn't

*want them to make it too easy, would you?))*

(RUSSIA to ENGLAND): Now, Sir, if you did not order army Moscow into Warsaw, with two French supports, I lose all faith in your tactical and diplomatic abilities, both of them.

(PARIS-THE MAD RUSSIAN): Such poor counsel deserves the loan of my screwdriver. I would mail it to you, but it appears as though all your threads are stripped...tsk, tsk.

(PARIS-LONDON): Perhaps our countries should exchange ambassadors, or something? Nymphomaniacs? Build a cross-Channel bridge?

(SEVASTOPOL): Once again confused by the

written word, the Tzar prepares orders for his spies, trying to infiltrate the mind of the English. "You write to us with offers of alliance, yet you write to us with demands. Would you make all of us puppets? Would you make some of us slaves? Nonetheless, giving up ownership of our prized iceberg and previous ownership of such beautiful mountainous countryside as displayed in Norway and Sweden and waterfowl-ridden estuaries such as Denmark is little price to pay for being supported versus the French. As for stabbing our allies! Heck! Where is Russia going to find a faithful and loyal toady such as Eric Ozog? Who, might I ask, has been pro Tsar-Bernie for so many years? Who, might I ask, is rivaled only by Dwayne Shreve in the total dung dumping contest on

Brux's front door step? Nay, I say! Never will I cross thee, Toady!" With that, the Tsar/Tzar cuddled his teddy bear and donned his favorite crying towel. "Now, we see lots of merit in surrounding the French in such a way as to disallow them to retreat, yet to allow them to own existing centers. That is a good plan. Then, when 18 centers are in sight, you just back into the open space." Thinking that to be too ingenious, the Russian Bear thought out loud, "Now, I wonder if the Englander will get confused and back into his own brain?"

(PARIS-THE CESSNA PILOT): It's an airplane! Now, why didn't I think of that?

### **JAMES BOND, 007: 1986 Qrd16**

headlines of the day:

## **SPIES HAVE A NAME AND CORRECTED NUMBER**

### *Winter 1900*

<b>AUSTRIA</b> (Oaklyn):	has a VIE, f TRI, a BUD, s VIE, s TRI, s BUD.
<b>ENGLAND</b> (Ozog):	has a LVP, f LON, f EDI, s LVP, s LON, s EDI.
<b>FRANCE</b> (Ellis):	has f BRE, a PAR, a MAR, s BRE, s PAR, s MAR.
<b>GERMANY</b> (Fleming):	has f KIE, a BER, a MUN, s KIE, s BER, s MUN.
<b>ITALY</b> (Hise):	has f NAP, a VEN, a ROM, s NAP, s VEN, s ROM.
<b>RUSSIA</b> (Martin):	has a WAR, f SEV, a MOS, f STP(SC), s WAR, s SEV, s MOS, s STP.
<b>TURKEY</b> (Gardner):	has f ANK, a CON, a SMY, s ANK, s CON, s SMY.

## **THE DUE DATE FOR SPRING 1901 IS AUGUST 21ST, 1986**

### *Addresses of the Participants*

<b>AUSTRIA:</b>	Bernie Oaklyn, 13412 Brackley Terrace, Silver Spring, MD 20904-3225, (301) 384-3557
<b>ENGLAND:</b>	Eric Ozog, 1526 N. Lawler Avenue, Chicago, IL 60651, (312) 237-4650
<b>FRANCE:</b>	Randy Ellis, 11128 West 76th Terrace #28, Shawnee, KS 66214
<b>GERMANY:</b>	Matt Fleming, 445 W. Gilman #401, Madison, WI 53703 (608) 256-3225
<b>ITALY:</b>	Tom Hise, 3121 E. Park Row #165, Arlington, TX 76010, (817) 633-3208
<b>RUSSIA:</b>	Dick Martin, 26 Orchard Way North, Rockville, MD 20854 (301) 762-1761
<b>TURKEY:</b>	Paul Gardner, Rt. 1, Box 2338, Newfane, VT 05345 (802) 365-7635
<b>GM:</b>	Jim Burgess, 100 Holden Street, Providence, RI 02908 (401) 351-0287

### *Game Notes:*

1) Matt Fleming had been giving out an incorrect phone number. I didn't call it, but I understand that many who called the wrong number got into interesting conversations with some prominent dippers...naturally, he quickly became convinced that we are a lot of loonies. In any case, the phone number is now correct. Matt, Eric, Bernie, and Paul have paid the \$5 NMR insurance fee. The fee will pay for phone calls when moves are not received; the balance will be returned at the end of the game. I'd appreciate getting the fee from the rest of you with Spring orders without having to make it a requirement.

2) I trust you all will accept the name I have given to the game...seems doubly appropriate.

3) Due on August 21st, in this order, is:  
 Winter 1900 spy movement  
 Winter 1900 spy assassination and unit capture  
 Spring 1901 unit movement  
 Spring 1901 spy observations (automatic)  
 Spring 1901 spy movement (can be made conditional)  
 Spring 1901 spy assassination and unit capture